CHAPTER FOUR: THE USE OF REPETITION

4.1. Preliminaries

An attempt has been made in the beginning of the chapter to introduce the core concepts related to repetition. The major thrust of the present chapter has been to discuss in detail the use of repetition in the selected poems. The uses of semantic repetitions, syntactical repetitions, phonological repetitions and lexical repetitions have been thoroughly discussed.

4.2. The Importance of Repetition in Poetry

Repetition (14 century, through French from Latin repetitio) is a common device in Old English poetry. It is mainly employed for emphasis as well as bringing certain important features into prominence. The primary function of repetition is the intensification of the utterance. It is believed to be the direct outcome of the use of the expressive means. When it is used in the poems, the immediate emotional emphasis is blocked in order to give a way to a purely aesthetic aim. Most of the Linguistic and Stylistic Dictionaries discuss the repeated use of words, phrases and sentences in detail. Katie Wales’ (2001: 341) Dictionary of Stylistics defines the term as follows:

“(1) Repetition in ordinary conversation can be seen both as a problem, i.e. of REDUNDANCY (You are repeating yourself), and also a powerful resource of INTERPERSONAL involvement and rapport: the later much emphasized by Tannen (1989), who sees it as the primarily rhetorical device of spoken language. It may also be used for EMPHASIS, or out of intensity of feeling.

(2) It is difficult not to appreciate the significance of repetition, on all linguistic levels, in LITERARY LANGUAGE. However, since LEXICAL repetition is very obviously drawn to the attention, it is often therefore avoided in favour of VARIATION by SYNONYM, or SUBSTITUTION by
PRONOUNS, IMPORTANT MEANS OF COHESION. Such repetition is felt to suggest the lack of premeditation characteristic of ordinary speech, and is often associated with ‘unsophisticated’ styles”. (1)

In fact, repetition is commonly used in speech to show that one does not believe on what one says or to express the strong belief or even to express such emotions like irritation, wonder etc. Words and phrases are repeated to convey such ideas which otherwise cannot be expressed straightforwardly. Croft (2007: 57) observes as follows:

“The technique of repeating or listing several words with the same or similar meaning (sometimes called cumulation) is often used to add emphasis or a persuasive quality to the poem such repetition of a word or words can add force and power to the subject or it can be used to work towards a dramatic climax” (2)

Usually lexical repetition marks the focus on the theme. Repetition is also regarded as recursiveness or recursion when a given structure is repeated. As a matter of fact there is no limit regarding how many times should we repeat a particular structure. As it is an aid to memory, it is also possible that repetition will cause a damage or it can build undue tension on memory for example ‘The rose of blue colour of Asian paint of Tata company of Assam of- - - -.’ Thus, avoidance of repetition helps the poet not only to reduce the lengthy information in brief but also to attract the attention of the reader towards the theme and shows the relations of words in the given lexical fields. In fact, there are two skills of language, viz. expansion and reduction. The use of repetition is a skill of expansion. It goes against the principles of reduction. However, repetition has its own values and functions which cannot be substituted by any other device. Many times even synonymous expression may cause ambiguity for example (i) England won by an innings.
(ii) England won by 10 wickets. These two sentences are synonymous expressions. However these expressions may cause ambiguity i.e. whether England played in the second innings or not? This question shall remain unanswered as far as sentence no.1 is considered. Because in cricket as we know an innings is consisted of 10 wickets, so if England played in the second innings and won without losing a wicket, still technically we can say England won by an innings. So instead, if the writer repeats the expression, it may avoid the ambiguity. This discussion concludes that sometime even synonymous expression may cause ambiguity. So that instead of substituting a sentence by synonymous expression, it is better in this case to repeat the original expression ‘England won by 10 wickets’. On the other hand, it is found that some scholars have different rather opposite views on the use of repetition. Goldenberg (1987: 54) observes as follows:

“English seems to hate repetition, and so when the subject and object are the same persons, competent adult speakers rephrase the object to himself, herself or itself, whichever applies. Sometime a noun phrase is replaced with a pronoun to avoid a repetition. In fact it is so natural to avoid repetition that we hardly even notice when we are doing it”.

Repetition if not used effectively may adversely affect rhythm and overflow of poetry. Repetition is not the hardest thing to employ in the poetry but it should be done appropriately. There is always a danger of over repetition because there is no upper limit regarding how many times one should repeat a sound, syllable, word, phrase, line, stanza or metrical pattern in the given expression, because it may result into boredom or commonplace expression. Needless or unintentional repetition is a kind of clutter that may distract or bore a reader. However, many scholars believe that it is a skill and not everybody is graced with the ability naturally. It is also a kind of asset for
employing different effects. The scholars believe that the repetition in a poem should be avoided if it does not add to the flow of the poem. Doing it effectively is the most difficult part of it. Repetition may serve as a controlling or unifying factor of arranging words into poetry, if done skillfully. It is always better to use the right word over again than to replace it by a wrong word. Even the synonymous word many times may not keep the flow of the poem and may create misunderstanding. Repetition bears the stamp of truth, which is the primary requirement of all elevated styles. Matevossian and Gasparian (2012: 2) observes as follows:

“It is essential to emphasize that J. Vandres (1937: 147) states that repetition is also one of the figures having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension. “Repetition is using the same word, structure or idea more than once for emphasis or for a special effect” noted by Alice Maclin (1996: 293). “Too much repetition, however, can be dull. Using synonyms is sometimes better than using the same word again.” Yet Sosnovskaya (1974: 59) suggests that “repetition is based on a repeated occurrence of one and the same word or word-group." From what Sara Thorne (2000: 476) highlights repetition is a device which emphasizes an idea through reiteration. It is a major rhetorical strategy for producing emphasis, clarity, amplification or emotional effect. As a unifying device, independent of conventional metrics, repetition is found extensively in free verse where parallelism reinforced by the recurrence of actual words and phrases, governs the rhythm which helps to distinguish free verse from prose. Peters (2004: 471) assumes the repetition of any word or phrase in a short space of writing draws attention. A certain amount of repetition is
also important as part of the network of cohesion in any kind of writing”.

Most of the cultures all over the world give values to religious chanting of prayer. Refrains allow the divisions of long narratives into segments. It helps to avoid strain on the mind of reader. The appropriate repetition at regular distance also serves as a main idea on the background of which new ideas develops and asserts foregrounding. The visual structure of the poem reinforces the repeated element as foreground and the rest as background but the cognitive structure reinforces the rest (the new element in the poetry) as foreground where as the repeated element works as background. This changing role of elements is the fascinating element of poetry, which has captivated the reader through all ages. The repetition of identical sounding pattern at the end of lines in poetry helps to constitute different relationships within lines. The repetition of a phrase has an incantatory effect. It also marks an emphasis, development or change by means of the contrast in the words. The effect of repetition is sometime diffusive rather than unifying when the effect relies on sources outside the text of the poem. Repetition is also used for allusion. It helps the poet implicitly or even overtly to mark the hidden relations in apparently dissimilar things. The repetition of consonant sounds (consonance) or vowels (assonance) formed the basic structure of Old English poetry, is also employed in Modern poetry. The repetition of the same sound within the line serves as a variety of internal rhyme. The use of repetition of phrases, clauses and sentences may have an incantatory effect. Leech (1977: 77) observes as follows:

“Free Verbal Repetition of form means the exact copying of some previous part of a text (whether word, phrase or even sentence), since of course, if there were merely a partial repetition, this would amount to a parallelism. Traditional rhetoric distinguished two categories of
Beyond that, there can be an intratextual repetition that induces the reader to return to different points within the same text or in different texts simultaneously. This helps the reader to sense the presence of the poet with his stylistic competence. Like linguistic competence or communicative competence, the poet has his stylistic competence marking his ability to use certain expressions or ideas in certain way. Robert Frost, for an example, typically uses some words repeatedly like ‘woods’. This enables reader to deduce certain stylistic features in Frost’s poetry. The intratextual features also shed light on the mindset of the poet. Sometimes the effect of a repeated phrases or sentences emphasize development of thought and serves for cumulative effect. Repetition is used to refer allusions. T. S. Eliot in his The Waste Land has employed repetition in such manner. Repetition of such type may add to the ludicrous effect. It may hint at idiosyncrasies of a particular character in the poem. Jean Aitchison (1994) in his “‘Say, Say it Again Sam’: The Treatment of Repetition in Linguistics” advocates that in one sense, the whole of linguistics can be regarded as the study of repetition, in that language depends on repeated patterns.

Repetition is a convenient way to achieve cohesion in any written text. Jeffries (2010: 85) observes as follows:

“The main mechanism of cohesion are:

Repetition- of similar or identical words, phrases or clauses.
Reference- different ways of identifying the same referent.
substitution- the use of pro-forms (pronouns and other forms) to replace full phrases.
Ellipsis - the missing out of highly predictable words and phrases

Conjunction - the conjoining of sentences by conjunctions (and, but, or).

Lexical cohesion - the inclusion of words with semantic relations (e.g. synonymy) between them.

Whilst it is true to say that all texts are cohesive, the variability in the extent of cohesion of a text is quite significant in literary terms. Thus, although some cohesion is necessary for a reader to make sense of the text, some genres and text types are more likely than others to minimize - or to maximize – the concentration of cohesive devices”.(6)

Repetition as a cohesive device is as much unifying feature of long poetry like epic that much is of short poetry like sonnet too. In old age poetry, repetition of a sound, syllable, word, phrase, line, stanza or metrical pattern or structure is the unifying device. It supplements, reinforces or even substitutes for metrical patterns. The classical poets have used different types of rhetorical repetitions in their poetry. Some of which are as follows.

1. Anadiplosis: Repetition of the last word of one line or clause to begin the next.
2. Anaphora: Repetition of a word or phrase at the beginning of successive clauses or verses.
3. Antistasis: Repetition of a word in a different or contrary sense.
4. Antistrophe: Repetition of items in a reversed order.
5. Commoratio: Emphasizing an idea by repeating it several times by employing words with similar meaning.
6. Diacope: Repetition broken up by one or more intervening words.
7. Epanalepsis: Repetition at the end of a clause or sentence of the word or phrase with which it began.
8. Epimone: Frequent repetition of a phrase or question which involves the same point.
9. Epiphora: Repetition of a word or phrase at the end of several clauses.
10. Epizeuxis: Repetition of a word or a phrase for emphasis, usually with no words in between.
11. Gradatio: A sentence construction in which the last word of one clause becomes the first of the next, through three or more clauses.
12. Negative-Positive Restatement: A method of achieving emphasis by stating an idea twice, first in negative terms and then in positive terms.
13. Ploce: Repetition of a word with a new or specified sense, or with pregnant reference to its special significance.
14. Polyptoton: Repetition of words derived from the same root but with different endings.
15. Symploce: Repetition of words or phrases at both the beginning and end of successive clauses or verses.

A few other words, which are used synonymously with repetition are alliteration, antimetabole, battology, chiming, cohesion, copying, doubling, echolalia, germination, imitation, iteration, parroting, perseveration, reiteration, ritual, shadowing, stammering, replication, reverberation etc. Whenever repetition occurs, auditory evoking of thoughts and imagery takes place. It is because repetition is primarily an auditory device. If any element is repeated, reader has to hear it twice, thrice or even more times. At that time the words may convey one meaning, the repetition conveys still different meaning or may add on the literal meaning. Even if a poem is not read aloud, which reader must do, mental reading stirs lisping yet without audibility and reader mentally hears his own voice twice, thrice or anytime as the case may be. I. A. Richards (1924: 117-118) significantly comments as follows:

“In the reading of poetry the thought due simply to the words, their sense it may be called, comes first; but other thoughts are not of less
importance. These may be due to the auditory verbal imagery, and we have onomatopoeia, but this is independent of the sense. More important are the further thoughts caused by the sense, the network of interpretation and conjecture which arises there from, with its opportunities for abbreviations and misunderstanding. Poems, however, differ fundamentally in the extent to which such further interpretation is necessary.”

At this point, it is necessary to distinguish between repetition and parallelism, as the later forms the third chapter of this thesis. Swann (1934: 57) observes as follows:

“Parallelism is another form of repetition but involves the repetition of larger structural features. It could include the repetition of the same verse from using different, mirroring the main theme of the poem, or the use of recurring motifs or symbols.”

There seems to be controversy among scholars regarding which is part of which. In parallelism, certain amount of repetition is required; some part of that expression tends to be different from the previous one. Whereas in repetition, the exact repetition of syllable, morpheme, word, phrase, clause, or sentences are required. As a figure of speech, parallelism is known as Compar or Parison. MacDonald (2007: 40) observes as follows:

“All the features of parisonic construction are easily perceived: similarly structured phrases and clauses, frequent antitheses, matching words united by alliteration, and other supporting parallelisms. A less ostentatious example occurs in Brutus’s forum speech in Julius Casear: ‘As Caesar lov’d me, I weep for him; as he was fortunate, I rejoice in it; as he was valiant, I honour him; but as
he was ambitious, I slew him’ (3.2.24-5). the initial appeal of such carefully arranged words is musical, and in the theoretical and descriptive commentaries from Cicero, Quintilian and the Rhetoricad Herennium down to Puttenham, Hoskins and Blount, compare is treated among the ‘kinds of Similarities of Sound,’ as an instrument of oratorical or literary composition calculated to ensure surface balance and aural smoothness. In The Art of English Poesie, Puttenham translates parison as ‘the figure of even’ .

This surface balance is maintained by repeating some words, but other words are different, the pattern remains same, at the same time, aural smoothness is observed. Unlike parallelism, in repetition, repetition is exact and it does not add a new conceptual meaning. As it can be seen in the above example of parallelism from Julius Casear musical quality (rise and fall in the voice) is also taken care of in the arrangement of the words, which is rarely found in case of repetition.

As Leech finds that redundancy is a measure that can be applied to repetition by, using pronouns and other redundancy measures, but it does not seem possible with parallelism, which is intrinsically intertwined with the text of a poem. Leech (1977: 84) observes as follows:

“In considering the functions of verbal parallelism in poetry, we have to take account of ways in which it is both like and unlike free verbal repetition. The repetition of individual words here, as in free repetition, is a form of superfluity or redundancy of expression. Indeed, in most cases language provides a means of avoiding the repetition, either by substituting a ‘proxy’ word such as a pronoun, or by reorganizing the syntax, often with the help of co-ordination, such as to omit the repeated sequence altogether. ......... Even the
redundancies of the more complex repetitive pattern quoted from Eliot’s Prufrock can be deleted, with the aid of that most useful abbreviatory device, the adverb respectively: ‘The yellow fog and smoke that rub their back and muzzle (respectively) on the window-panes’. Let me hasten to point out that the concept of ‘redundancy’ is applied here only to the cognitive meaning of the passage. It is excruciatingly clear that the abridged version destroys most, if not all, of the artistic value of its original, and that the reiterated parts are far from dispensable to the total process of poetic communication.

4.3. Types of Repetition

In old age poetry types of repetition are only limited to the repetition of words on the basis of their occurrence at the beginning, middle, end or whatsoever. In this study the term is tackled in wider sense because modern poetry is so complex that such limitations cannot be applied to its complex structure. For more clarity in stylistic analysis of the poem, it is possible to segregate different kinds of repetitions in the following kinds of categories.

Lexical Repetition is related with words. It occurs when words are repeated at different places in a poem. Different scholars of classical poetry recognize such 34 repetitions.

Grammatical Repetition occurs when grammatical properties like parts of speech, tenses, numbers, genders, voices etc. are repeated. Grammatical repetition is a great help to the analyst, to evaluate and to pass comment on the style of the poet. For example in William Wordsworth’s ‘Solitary Reaper’, the poet uses singular nouns repeatedly in order to enhance the sense of solitariness of the reaper. Singularity of nouns does not only give us the clue to the main theme of the poem but also reflects the mental structure of the poet. The poem contains 24 singular nouns and 07 plural nouns,
moreover all pronouns are singulars. This dominance of singularity affects reader and solitariness is heightened.

**Syntactical Repetition** visibly projects certain ideas by typically arranging words, sentences and stanzas in a particular pattern and so invites readers to have first impression of the theme of the poem. Poetry is an art and it always appeals to our senses. The senses do not have existence without an object. William Carlos Williams’s ‘The Red Wheel Barrow’ is a kind of ‘seeing poem’. The poem has a definite plan. The poem has four stanzas. Each stanza consist a three-word line followed by a one-word line. Typographically, the stanzas in the poem appear like single-wheel barrows.

**Phonological Repetition** may be on the levels of phoneme, syllable, syllabic pattern etc. that makes the reader see associations in different ideas of the poem. Repetition of stressed and unstressed elements creates certain kinds of metrical lines in the poem to bring in the musical quality of the poem.

**Semantic Repetition** occurs when particular idea figures in different words, expressions or semantically equivalent expressions. Tautology is exactly what the etymology of the word connotes is saying the same kind of thing as one had already said. For example in the expression ‘surrounding circumstances’, reduplicates the meaning. The word ‘circumstances’ owns the relationship of hyponymy with ‘surrounding’ in other words ‘circumstances’ includes the meaning ‘surrounding’. In case of chiasmus, is a passage in which the second part is inverted and balanced against the first. For example, ‘flowers are lovely, love is flower-like’. In traditional criticism, the term ‘motif’ and ‘leitmotif’ are used to denote the repetition of image, idea, concept or character. This is how authors carry their readers to some vital truth again and again. The term ‘intertextuality’ can be expanded to ‘motif’, where a repetition is initiated by referring word, image or idea. This kind of repetition proves the fact that literature from classical age to the present day times has the same body.
4.3. 1. Semantic Repetition

Wole Soyinka’s ‘To My First White Hairs’ is a typical case of repetition. The poem presents the basic theme that is black in opposition with white. In case of African situation, the words ‘black’ and ‘white’ are bound to be interpreted as representing African and European communities. The representations of them as black hairs and white hairs respectively depict the inevitability of coexistence of the two communities. ‘THREE WHITE HAIRS!’ is graphologically deviant, in which the three words are capitalized to mark the strength of the white people though only three (less) in numbers. However, how can one assume that the black hairs are immense in number? To avoid these complications, the poet uses the semantic repetitions. He uses the following expressions, which carry almost the same impressions representing black hairs. It is to be mentioned that the poet does not employ the words ‘black hairs’, he rather substitutes indirect descriptions and the readers associate it as black hairs. The first stanza reads like follows.

*Hirsute hell chimney-spouts, black thunderthroes*

*confluence of coarse cloudfleeces – My head sir! – scourbrush*

*in bitumen, past fossil beyond fingers of light – until ... !*

Hirsute (long hair on body), chimney-spouts (hair growing out of a narrow tube like passage), thunderthroes (black hair growing in spasms giving pain), coarse (roughness referring the quality of black hair of Africans), cloudfleeces (hair resembling clouds as well as wool), scourbrush (scrubbing brush for cleaning, again representing its hairs), bitumen (black coal), fossil (remains of former living things, perhaps forefather Africans) etc. show Africans are not only great in numbers but also strong physically. The semantic idea of black hair is repeated through all these images. This is marked by yet another repetition; the poet describes the object first, then all
of sudden, in the middle of description he identifies the object that he is describing that is ‘My head sir!’

There are certain areas in poems where it becomes difficult to classify the types of repetition. When particular line is repeated in a poem then along with syntacs, words are repeated. Not only words but also sounds are repeated. However, one cannot claim that the effect shall be the same. Every time the poet repeats certain element he introduces a new effect or reintroduces an effect with a new understanding. The repetition is not merely an art of copying or echoing or dittoing without any poetic gain. Robert Frost’s ‘Stopping by Woods on a Snowy Evening’ is fine example of such repetition.

*The woods are lovely, dark and deep*

*But I have promises to keep*

*And miles to go before I sleep*

*And miles to go before I sleep.*

In these lines, the words with similar ending sounds are repeated: ‘deep’, ‘keep’ and ‘sleep’, this repetition brings in musical quality. Apart from this significance, on cognitive level it also brings to notice of the reader the close conceptual relations among the words. ‘The deep sleep’ may mean sound sleep or metaphorically, it may mean positive side of death whereas ‘keep sleep’ or ‘keep deep sleep’ may also mean this is the most important promise for everybody to keep in his/ her life. Factually, all keep the promise without fail. However curiously enough, it is a thought provoking act in respect of the repetition of the last line that adds on to the message conveyed by the poet. Obviously, the rhyme would have been complete even without repeating the last line. However, by repeating the last line of the poem, the poet is able to achieve certain poetic effects in the poem. Having read the first two stanzas the reader comes to understand the narrative that possibly a
knight is on his way back to home, comes across the woods and is captivated by the beauty of the woods, for a moment he feels, he should spend his sometime to worship the beauty, but realizes the next moment that he has promises to keep. The last repeated lines convey the idea that the knight is exhausted after a long journey. Moreover, the repeated lines acoustically sound like ‘miles and miles to go’ which means in Standard English a long distance. Whereas, acoustically it also sound like ‘before I sleep and before I sleep’, this reflects the conscience stricken knight. This interpretation may not be replicable. Other interpreters may interpret the repetition as emotive emphasis, introspection, reaffirmation, resignation, acceptance of death by slow but steady degrees.

Michael H. Short (1985: 3) in his article ‘Who is Stylistics?’ comments on the use of repetition in Philip Larkin’s ‘Wants’. Short points out that the repetition of lines in the poem helps the poet to bind certain words closely, thereby raising their semantic fields. He makes the observations as follows:

\[
\text{Beyond all this, the wish to be alone:}
\]
\[
\text{However the sky grows dark with invitation-cards}
\]
\[
\text{However we follow the printed directions of sex}
\]
\[
\text{However the family is photographed under the flagstaff-}
\]
\[
\text{Beyond all this, the wish to be alone.}
\]

\[
\text{Beneath it all, desire of oblivion runs:}
\]
\[
\text{Despite the artful tensions of the calendar.}
\]
\[
\text{The life insurance, the tabled fertility rites.}
\]
\[
\text{The costly aversion of the eyes from death-}
\]
\[
\text{Beneath it all, desire of oblivion runs.}
\]
“The last line of each stanza is a repetition of its first line. As a result of this, the following lexically full items are repeated: wish, alone, desire, oblivion, run. So also are the prepositions beyond and beneath which also happen to be fuller lexically than most English prepositions. The foregrounding through repetition helps us to notice that almost all of them (run is the exception) belong to a series of conceptual groups in the poem:

a. wish, desire, wants. wish and desire are synonyms indicating a felt lack (in this case a lack of being alone or nothing less). Wants is also a near synonym of wish, and hence desire (or ‘I want to be alone’: ‘I want to be alone’). All three words are nouns in this poem, nouns derived from verse.

b. Alone, oblivion, death. These three words all have to do with loneliness, death and oblivion (which can sometimes be used as synonyms in English) being a rather extreme form!

c. Beyond, beneath. The two prepositions, which are also in equivalent syntactic and metrical positions, both express remoteness, either horizontally or vertically from the locus of the speaker.

d. Invitation cards, printed directions of sex, photographed, Calendar, life insurance, fertility rites. All of these lexical items are capable of interpretation as having to do with printed matter. If the object of photographed (the only verb in the list), family, is added to the list it also becomes apparent that the words and phrases all have to do with social life on a scale from the most general (social groups) to the most personal (relations between two individuals, in this case couples) via an intermediate unit”.¹¹

‘The Uncrossed Bridge’ by Shrilankan poet Chand R. Sirimanne is a supplication against and for the husband who has left the wife long back as
long as thirty years. Possibly the husband is no more. The poem seems to be a form like interior monologue uttered by the wife and the dead husband is passive listener. Sirimanne uses repetition to reinforce mainly two ideas. 1. The wife is communicating with her husband who is not with her at the time of conversation. Usually, for a conversation to take place speaker, listener and message are required. ‘I’ in the poem is present but ‘you’ in the poem is not present. As a result, this typical conversation becomes a kind of deviation. 2. The failure of communication with the husband before and even after his absence. For that, the following lines can be analyzed.

Ex. No.1. Rows and rows of books standing
To attention, even without their commander,
Ex. No.2. Your finally emptied ash-tray
Still a little ashy to my touch
Ex. No.3. I ask a thousand questions
Offer ten thousand explanations;

As said earlier, the poem is a supplication against and for the husband, for all through the poem it is yearning for the husband to come back as evident from the title ‘The Uncrossed Bridge’ that the husband has drawn up. At the end, she admits her failure in communication by saying, she was ‘trying in vain’. In the ex. no. 1 above; the repetition of the word ‘rows’ invites reader to recognize the qualities attributed to the rows namely, standing. Especially, of military men in attention as the word ‘commander’ suggests. This suggests that the family is standing in union even after the death of the head of the family. In the ex. no. 2 above, the poet repeats the word ‘ash’ first as compound with ‘tray’ and then as an adjective, ‘ashy’. The emptied ash-tray shows that the wife tried to forget the memories (because ash also means something that is left behind) of her husband but the expression ‘Still a little ashy’ hints that even though she tries to forget, she cannot. In the ex. no.3
above the word ‘thousand’ is repeated and it nails at clashes between them, which resulted due to the gap of communication of the couple. The smooth communication is the most important requisite quality for happy marital life.

4.3.2. Phonological Repetition

English has 44 sounds. 20 are vowels and 24 are consonants. Vowels are such speech sounds in the articulation of which upper organs of speech like upper lip, upper teeth, hard palate etc. and lower organs of speech like lower lip, lower teeth and tongue, do not contact one another. Whereas, consonants are such speech sounds in the articulation of which upper and lower organs of speech do contact one another. These findings help the readers in order to understanding the repetition of sounds in poem. In P. B. Shelley’s ‘Ode to the West Wind’ predominantly /r/ sound is used. Almost every line of the seventy line-poem contains /r/ consonant and or words with alphabet ‘r’, with exception to the following lines.

1. Line no. 32: Beside a pumice isle in Baiae’s bay,
2. Line no. 53: Oh, lift me as a wave, a leaf, a cloud!
3. Line no. 40: Sapless foliage of the ocean, know

During the articulation of the common allophone of R.P. /rt/ the tip of the tongue is raised so that it comes near the rear part of the teeth ridge. Then the central part of the tongue is lowered. The soft palate is raised to shut off the nasal passage of air. The air escapes through the gap between the tip of the tongue and the post-alveolar region without any friction. The vocal cords vibrate, producing vibration. Even though it is true that English sounds do not correspond with spellings for example ‘psychology’ is pronounced beginning with /s/ sound and not with /p/ sound, yet /r/ is such sound that is represented only by the letter ‘r’ with exception to intrusive /r/. Intrusive /r/ is used by some R.P. speakers when the letter ‘r’ is not present in the spelling of the word. In R.P., word final /r/ does not occur before a pause. Thus, ‘air’
is pronounced as /eə/ and not as /eər/. But in connected speech, word-final /r/ occurs when it is linked to an initial vowel in the following word. This is called linking /r/. A voiced post- alvelor frictionless continuant /r/ occurs initially as in ‘red’ /red/. A voiced post-alvelor fricative /r/ occurs when /r/ is preceded by /d/ as in ‘dream’ /driːm/. A voiceless post-alvelor fricative /r/ occurs when /r/ is preceded by aspirated /p/, /t/, /k/ as in ‘trumpet’ /trʌmpet/. A voiced alvelor flap (one-trap trill) /r/ is used by some people, when /r/ occurs between two vowels and when /r/ is preceded by /ð/ & /θ/ as in ‘withered’ /wiðrd/ and in ‘I were a’ / aiver ə/. Though in most Indian speaker’s speech /r/ is a voiced flap or trill in all positions, most Indian speakers pronounce /r/ in all positions. As it can be noted, in most of the allophonic varieties /r/ is voiced sound, only when it is preceded by aspirated /p/, /t/ and /k/ it becomes voiceless. Voiced /r/ is such in the production of which vocal cords in larynx vibrate and in case of voiceless, they do not. Allophonic varieties of /r/ show that though it is mostly frictionless, yet it acquires the quality of friction especially when it is preceded by plosives /p/, /d/, /t/ and /k/. Friction is a kind of hissing sound heard after the consonant.

This extensive commentary on /r/ and its allophonic varieties shall enable reader to explore the foregrounding through the repetition of /r/ in ‘Ode to the West Wind’. The allophonic varieties of /r/ in ‘Ode to The West Wind’ could be listed as follows.

1. Voiced post- alvelor frictionless continuant /r/:
   red, rain.

2. Voiced post-alvelor fricative /r/:
   breath, driven, dreaming, driving, bright, dreams, drive.

3. Voiceless post-alvelor fricative /r/:
   presence, stricken, wintry, spring, destroyer, preserver, stream, spread, approaching, Mediterranean, crystalline, strength, uncontrollable, outstrip, striven, proud, trumpet, prophesy, winter.
4. Voiced alvelor flap (one-trap trill) /r/:
chariotest, clarion, spirit, airy, horizon, wanderings, withered, through.

5. Word-final /r/:
are, enchanter, o’er, air, art, everywhere, hear, there, hair, year, sepulcher, atmosphere, fire, summer, where, intenser, far, wear, fear, were, bear, power, share, over, ne’er, prayer, sore, lyre, scatter.

6. Other /r/: from, their, dark, where, corpse, grave, azure, sister, earth, surface, surge, fierce, verge, storm, dirge, congregated, vapours, burst, towers, odours, overgrown, flowers, picturing, for, powers, grow, gray, free, comrade, , scarce, thorns, hours, forest, harmonies, universe, birth, verse, hearth, sparks, words.

The above listings of the letter ‘r’ as occurred in the poem ‘Ode to the West Wind’ show that in item nos. 5 & 6 above the letter ‘r’ remains silent one or for the other reasons, like lengthening the preceded vowel for example corpse /kɔːps/, or because ‘r’ is in the word final position as in hear /hɪə/. Most of these words serve the purpose of rhyming at the end of the line or even within the line. The significance of the long vowels lengthened by the deletion of /r/ sound is that for the production of a long vowel the air that is put into motion by the lungs flows for more than its usual time resulting into the continuation of the vowel until the next line is received. It resembles to the act of blowing of the wind itself, where the wind blows with great speed and then stops for a while and then flows again with tremendous speed. The air mechanism of the repeated /r/ sound in the poem offers the lines rhythmical quality. Shelley not only passively depicts the destructive and constructive wind but also projects the existence of wind through the acoustic qualities of /r/ sound in English.

Among the first four items of listings, item nos. 2 & 3 contain more words. The occurrence of /r/ in the words under the listings is significantly after
plosive consonants /d/, /p/, /t/ and /k/. In case of English language /p/, /t/ and /k/ plosives are aspirated whenever they happen to occur in the initial position of an accented syllable. These sounds are aspirated in case of some words as in ‘trumpet’ /trəm pet/ whereas in case of other words as in ‘stream’ /striːm/, the plosives do not acquire aspiration, in that case there is only explosion. Aspiration and/or explosion give an additional force to the utterance of /h/, where destructive quality of the West Wind becomes audible.

4.3.3. Grammatical Repetition

This is the maker and the made;
this is the question and reply;
the blind head butting at the dark,
the blaze of light along the blade.
Oh hold me, for I am afraid.

The occurrence of the lines in Judith Wright’s ‘Woman to Man’ is a celebration of woman’s victory over man. However, the woman is conscious of the responsibility that she has to bear as a physical union of man and woman. In this fourth stanza of the poem the definite article, ‘the’ is repeated seven times within the stanza of just five lines. This invites the reader to ponder over the employment of ‘the’. It is curious to note that in each case, the definite article provides significant meaning. The expression ‘the maker’ elicits a wonder from the readers. The readers know from other sources that Wright is suggesting the physical union of man and woman in the creation of new life. Why does she use the singular expression ‘the maker’? It is because man and woman carry the responsibility of God who is the maker of everybody. Since on behalf of God, they carry the responsibility of creation, the poet uses the expression ‘the maker’ to remind God and thereafter the creation (the made) reconfirms their oneness.
In old rhetoric, the repetition of this type (the make and the made) is known as Polyptoton, which is the repetition of words derived from the same root but with different endings. This creative principle is inevitable in human desire. Moreover, the line from the same poem ‘this is the question and reply’ further congeal the oneness. It is a traditional view that man and woman are but two wheels of the chariot. The use of definite article becomes a unifying feature of oneness among woman, man and child. The expression used is ‘the question and reply’ and not ‘the question and the reply’, grammatically the former phrase shows single quantity corresponding to single figure, whereas the later phrase means two separate figures. Expression of sexual act is a taboo word. Therefore, Wright seems to be very careful in selecting words for the expression of sexual act. The expressions like ‘The blind head’, ‘the dark’, ‘the blaze of light’ and ‘the blade’ do hint at the act, though erotic it may seem, readers reach to such interpretation only indirectly to realize its inevitability. The expressions like ‘the eyeless labourer’, ‘the blind head’ and ‘the blade’ do suggest penis and ‘the dark’ suggests vagina. The power of specification of the definite article ‘the’ makes one to arrive at this conclusion. In the lines above it can be noticed that the words ‘this’ and ‘the’ are repeated several times. ‘this’ and ‘the’ are deictic expressions. The meaning of such words can only be determined by the context. Mills (1998: 105) passes very valuable comments on this matter as follows:

“‘Vagina’ is derived from the Latin for ‘sheath’ – a place to keep a sword. So, although the word does not regain for us the meaning ‘a sword’s sheath’, this female organ was originally named in such a way as to suggest that its only purpose is penetrative sex with men. The implication of this is that a woman is not really a control of her body – a suggestion reinforced by the fact that when woman is in
labour, the name of this part of the body changes to ‘birth canal’, so that attention is distracted from the sexual function and focused on the reproductive function. Both names suggest that this part of woman’s anatomy is primarily not for her own use, but for the use of a man or a baby. The term ‘penis’ (or any of the other available terms) does not change depending on whether a man is having sex with another person, masturbating, or urinating. In a similar way, ‘clitoris; is glossed in the Collins Concise Dictionary as ‘homologous with the penis’, which leads us to assume that it has a dependent position in relation to the penis; whereas anatomically, the clitoris has no relation to the penis whatsoever and does not function in an analogical way. Similarly, when describing sexual activity between women and men, there is a tendency to represent it from a male point of view so that females may have difficulty expressing their own experience of sex”.\footnote{12}

These findings help us to understand that the poet naturally presents the act from male point of view. She wishes the attention of the reader should be shifted from sexual function to reproductive function. She presents the depiction from male point of view; therefore, she has difficulty in expressing her experience of sex. She employs the suggestive words. Though she is woman, she cannot communicate the experience from female point of view. She has to communicate the experience by employing suggestive language and by using indirect mode, due to cultural constraints on her.

‘Because I could not stop for Death’ is one of the most enigmatic poem of Emily Dickinson to the most of critics. Though poem is a matter of controversy yet critics arrive at certain common interpretations like personification of death, three stages of life are indicated by the images of the schoolchildren, the gazing grain and the setting sun, and her reluctance
not to be ready for the ride as she is in a formal dress etc. However, the poem is marked by certain repeated grammatical properties as it can be viewed in the lines below. Simple past tense is repeated. The punctuation mark dash (-) is repeated. Moreover, the verb ‘passed’ is repeated.

We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –

Or rather – He passed us –
The Dews drew quivering and chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –

The verb ‘passed’ is repeated four times.

1. We passed the School.

2. We passed the Fields.

3. We passed the Setting Sun.

4. He passed us.

The three stages of life namely childhood, adulthood and old age are manifested by the school, the fields and the sun respectively. The word ‘pass’ has close resemblance with the phrase ‘pass away’ meaning ‘to die’. When a particular stage is passed by someone, it becomes inaccessible to him. In that sense, three stages of life to her have become inaccessible, so dead. Now the same idea seems to have been repeated and reversed in the fourth sentence. In passing, one stage after other she seems to have forgotten that in fact she has passed her life. In the sentence, ‘He passed us’, he stands
for the sun. So, she was passed by the sun means she became inaccessible. The repetition of the dashes in almost every line of the poem indicates the speakers conscious conduct. She seems to be very serious in being united with death in the marital tie, so that she expresses every word with the weight of full thought as indicated by the pause taken by the speaker in the dash.

4.3.4. Syntactical Repetition

The following repetition used in David Diop’s poem ‘Africa’ makes it rather difficult to distinguish it from parallelism. The lines of the poem are as follows.

Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children

There is a definite plan in the mind of poet. The poet follows a typical pattern in these lines. The last four lines are made up of NP with the structure ‘The + noun + of + your + noun’. In modern English grammar ‘The’ is Premodifier of the NP, noun is Head and prepositional phrase is Postmodifier. In this peculiar structure, ‘The blood’ is anaphorically related with ‘black blood’. Thereafter ‘the’ assumes the meaning ‘your’. At one interpretative level, dependency of meaning of one NP phrase on another, marks the dependency of Africa in all these years in spite of its potentialities. More over repetition of the words like blood, sweat, work and slavery juxtaposes the themes of pride and humiliation. Anadiplosis is repetition of the last word of one line or clause to begin the next. This example works like anadiplosis, though the last word of each line is not first word of each next
‘The’ of each line has an anaphoric reference in the previous line. In other words, ‘The sweat’ is equivalent with ‘your sweat’ likewise ‘The work’ is equivalent with ‘your work’ and ‘The slavery’ with ‘your slavery’. Therefore, though, the words are different, yet the equivalent phrases are same, there is close semantic link between the previous phrase and the repeated phrase in the next line.

‘To a Student’ by Shrilankan poet Kamala Wijeratne is a plea for peace and harmony. She composed the poem, when the island was under terror of the racial war between the two groups namely Tamil and Singhalese. She refers to the fearful and pathetic sights by referring to flesh, bones and blood. The student belongs to one race and the poet teacher to the other. However, she repeats ‘let us’ construction in the last two stanzas to assert her strong belief in humanity. The strong bond exists between the teacher and the students.

1. Let us shake off these brand names,
2. Let us plan fresh methodology to stop other Hiroshimas.

Pragmatically we can use ‘Let us’ construction for those who hold a very close relation with us. It is interesting to note that the subject of such imperative sentence is always ‘you’. This kind of utterance is not only contextualized but it also invites the reader to implicate and to explicate the given context. The readers may not understand the meaning of the poem as they start reading the first few lines of the poem. However, as they go down to the last word of the poem, which happens to be ‘Hiroshimas’, contextualized significance of the poem becomes explicit.

The thematic understanding of poems can be expanded through different theories of pragmatics. H. P. Grice (1967) developed the theory of co-operative principle, which helps the readers to develop successful
communication. Maxim of quantity hints at making our contribution as informative as required. Maxim of quality does not allow you to say what you believe to be false. Maxim of relation asks you to be relevant and Maxim of manner expects to be perspicuous. However, Leech (1983) found that speakers are rather interested in exploiting the maxims for better effects rather than observing them.

Cook (1994) argued that the co-operative principle could not be applied for the interpretation of literature because cooperativeness of literary work is bound to be different from day today communication. Literary communication reaches to the meaning by indirect modes. It urges the reader to play active part in decoding the meaning of text. Cook’s argument can be moderated by saying that indeed there is cooperativeness in literary discourse but the nature of cooperativeness is different. Literariness deviates from the established norms of communication because it aims at higher kind of truth which, without deviation, is impossible to reach.

Sperber and Wilson (1986) developed the theory of relevance as a reaction against Grice’s co-operative principle. The relevance theory proposed that for an utterance to be relevant it is required that it should change the hearer’s cognitive environment. The theory of relevance can be applied in the interpretation of above utterances. The theory lays stress on explicatures and implicatures. Explicatures are defined as linguistically encoded and contextually inferred conceptual features. Implicatures are that which are not linguistically encoded, but hearer recovers it on his own. Black (2006: 83) explains it as follows:

“Arguably, in reading a literary text we are disposed to pursue possible implicatures, many of which will be very weak. While Sperber and Wilson accept that one may feel increasingly rewarded as one pursues ever weaker implicatures, the speaker cannot assume
that we would be prepared to expend so much effort. Therefore, there
comes a moment when the weakest of implicatures cannot be
reckoned to be a part of the intended message. This aspect of their
theory causes some difficulties in the interpretation of literary texts,
where it is widely felt that the more implicatures that can be derived,
the more rewarding the text is. (Indeed, it seems almost
institutionalized in university literature departments that the more
meanings a student derives from a text, the better the student.)
prepared to allow for major searches for weak implicatures; he notes
how interconnected textual features contribute mutually to encourage
the search. In other words, the densely textured discourse of literary
texts will encourage us to look for implicatures more actively than if
we are reading a newspaper, or participating in a banal
c conversation. Blakemore (1993) argues cogently that the reader is
responsible for accessing and interpreting weak implicatures. These
enrich the reading, but they must be consistent with the principle of
relevance. Such weak implicatures are not endorsed by the speaker,
but are, so to speak, licit”(13)

These findings help us to understand implications and explications used in
the utterances of Kamala Wijeratne’s ‘To a Student’. The utterances produce
a number of explicatures and implicatures. The title of the poem makes it
clear that the poem is in the form of utterances made by a teacher to a
student. The repeated structures of ‘Let us shake’ and ‘Let us plan’, invites
the readers to explore the following explication and implication.

1. The teacher condemns the bloodshed and genocide.
This explication is based on the linguistic coding in the word ‘Hiroshimas’.
Hiroshima as we know is a place in Japan, where during the Second World
War the explosion of nuclear bomb brought the death of millions of people. However, the pluralization of proper noun, a linguistic deviation, brings to the notice that the word is used in metonymical sense showing Nazi philosophy that advocated racial superiority resulting into the massacre. Coincidentally, here in the poem it refers to the racial war between the two groups: Tamils and Singhalese.

2. The teacher does not discriminate the students belonging to other race. This explication is based on the linguistic coding in the expression ‘Let us’. This expression is used to show a group or a team spirit. The expression also hints at the sense of integrity and oneness without any discrimination on the basis of caste, creed and race.

3. The expression ‘Brand names’ implicates modern names of medicines that instead of curing the diseases worsen the illness. Today with the progress of human civilization, many medicines are available in the market, but many times the modern medicine fails to cure diseases. The poet finds panacea in age-old tricks of using herbs. The poet believes the complete cure is possible only by applying herbs without side effects. The poet applies this analogy to racial crisis in Sri Lanka. The poet urges to use such natural methods to cure the minds of people from the lunacy of racial superiority that they would never fight in future.

Pakistani poet Kishwar Naheed is an educated poet who writes on emancipation of women and struggle of women in male dominated society. In her poem ‘I am not that woman’, she uses the repetition of a number of expressions to describe woman’s fight against man. The entire poem is marked by the repetitions. She repeats ‘I am not’ construction thrice in the poem. Apart from the title, it is with this construction the poem opens and closes. Whereas, ‘I am’ construction is repeated seven times. ‘Remember
me’ is repeated twice. Whereas, in parallel phrases like ‘my chastity’, ‘my motherhood’ and ‘my loyalty’ also there is repetition. Other significant repetition is the phrase ‘socks and shoes’. The pronoun ‘I’ is repeated 10 times and ‘you’ is repeated 8 times in the entire poem. It is curious to note that in the first half (16 lines) of the poem ‘I’ is repeated only four 4 times and ‘you’ is repeated 5 times, whereas in the second half (17 lines) ‘I’ is repeated 6 times, whereas ‘you’ is repeated only 3 times. These linguistic findings throw sheds of light on the implicit message of the poem.

‘I am’ construction sheds the light that the woman in the poem is exploited by the man. ‘I am not’ construction sheds the light that the woman in the poem fights back by negating the man’s wish that she should wear half-naked clothes. Significantly, enough ‘socks and shoes’ projects mechanical aspect of sexual intercourse. As pointed above, the pronoun ‘you’, that is man, dominates ‘I’, that is woman, in the first half of the poem by the score 5:4, whereas in the second half the score is 3:6. This finding sheds the light that woman becomes forceful in the second half of the poem not to become prey of man’s evil wish which is also marked in the parallel structure, ‘my chastity’, ‘my motherhood’ and ‘my loyalty’. The poem ends with three negatives ‘no, no, not’ are repeated to express her confirmation. It is interesting to note the occurrence of negative words. The negatives ‘no’ and ‘not’ occurred in fuller forms. It is significant to find what change in the meaning would have been possible if the poet had employed a contracted form –n’t in her poem. In their scholarly study, Zwicky and Pullum (1983) observed the properties of English –n’t negation and concluded that it behaves like a suffix rather than a clitic. However, Andrew Spencer and Ana R. Luis (2012) find it as a clitic rather than a suffix. The clitic is a form of a word, which is phonologically attached to another word, but semantically realized as a different word. Whereas, suffix is both phonologically and semantically realized as a part of the same word. Kishwar Naheed is very
selective in not using contracted form –n’t in the poem. The expression used in the poem are as follows.

1. *that chains cannot smoother my fragrance.*

She used the form ‘cannot’ and neither ‘can not’ nor ‘can’t’. Spencer (2012: 111) while explaining the microscopic difference between contracted and non-contracted negation observes as follows:

“Clausal negation with –n’t exhibits semantic idiosyncrasies that are best seen by looking at negated forms of modal auxiliary verbs. Zwicky and Pullum (1983, 509) cite the examples in (1) to illustrate the way that the scope of negation is affected by choice of the stressed full form not over the reduced –n’t.

(1) a. A good Christian can not attend church and still be saved
b. A good Christian cannot/ can’t attend church and still be saved.

Example (1a) says that church attendance is not obligatory for Christian (It is possible for a good Christian not to attend ….), while (1b) implies that it’s wrong for Christian to attend church (It is not possible for a Christian to attend …). This shows that the form can’t found in (1b) cannot be derived from the straightforward combination of can + not seen in (1a)”.

Thus, it can be seen, since the poet opted for ‘cannot’ in all the expressions and ‘cannot’ is equivalent of ‘can’t’. The expression implies the following meanings.

1. It is not possible for chains to smoother her fragrance.

If the poet had used ‘can not’ at the place of ‘cannot’, the expression might have implied the following meaning.

#1. It is possible for chains not to smoother her fragrance.

This meaning is not suitable in the typical context of the poem.
4.3.5. Lexical Repetition

Repetition of words is a very common device. Poets from the ages have been employing lexical repetitions for varied purposes. An experiment was conducted at checking non-native speaker’s awareness of lexical repetitive pattern in a poem at the Translators’ Department of Kyiv National Linguistic University in 2007. A poem of Emily Dickinson was taken for the purpose. The experiment showed how stylistics can be empirically taught to non-native speakers who increase their sensitivity to the poem. Anna Chesnokova and Valentina (2007) summarized it in their article entitled ‘Using Stylistics to teach Literature to Non-Native Speakers.’ Jeffries (2011: 103-104) summarizes it as follows:

“Unable are the Loved to die
For Love is Immortality,
Nay, it is Deity-
Unable they that Love – to die
For Love reforms Vitality
Into Divinity
(Johnson 1961:394).

The verse is clearly rich in reiteration at different levels. Lexical repetition is most conspicuous in the poem: the lemma ‘love’ is used by Dickinson six times in just six lines of the verse, which is noteworthy even for a romantic author. Additionally, the author anaphorically reiterates ‘Unable’ and ‘For Love’ and epiphorically, ‘to die’. Syntactically, the parallel structures ‘Unable ... to die’ and ‘For Love + verb in Present Simple’ create the clear rhythm of the poem and iconically (by their repetition) signify the author’s belief in immortality produced by love. Dickinson’s broken asymmetrical punctuation at first sight violates the rhythm of the poem as the first dash finishes the first stanza while second one suggests an emphatic
While interpreting a poem many times intrinsic devices help reader to evaluate the poem to understand the emotional or the intellectual complex in human relations. Seamus Heaney’s ‘Clearances: In memoriam M.K.H., 1911 – 1984’ is stylistically interpreted by Peter Verdonk to explore the use of repetition of certain words to acknowledge the complex. The poem reads as follow.

Fear of affection made her affect
Inadequacy whenever it came to
Pronouncing words ‘beyond her’. Bertold Brek.
She’d manage something hampered and askew
Every time, as if she might betray
The hampered and inadequate by too
Well-adjusted a vocabulary.
With more challenge than pride, she’d tell me, ‘You
Know all them things’. So I governed my tongue
In front of her, a genuinely well-adjusted adequate betrayal
Of what I knew better. I’d naw and aye
And decently relapse into the wrong
Grammar which kept us allied and at bay.

Based on lexical repetition, Peter Verdonk (2002: 57-58) evaluates the poem as follows:

‘On a first reading of the poem we might say that it is about intellectual and emotional rift which has grown between mother and son as a result of his superior education, and the consequent conflict
between maternal and filial love. We might then use the poem as a way into literary biography, and discuss the poet’s life and family background. but although the poem can be used as appointment of reference in this way, what is distinctive about it as literature is that the conflict it deals with is not described in referential terms but is represented as experience, and it is this which creates the literary effect we react to as readers. Thus we might talk about the impression we get of a certain ambivalence of attitude on the part of the poet: the mother and son adapt considerately to each other, but this is at the same time expressed as a kind of betrayal. The impression we get is of affection competing with exasperation, a struggle with contradiction. This sense of struggle seems to have something to do with the repetition of certain words and their derivatives (‘adequate’, ‘hampered’, ‘adjust’, and ‘betray’). Such repetition seems to suggest too a certain awkwardness, as if the poet did not quite know to express his feelings, and this seems to be consistent with the irregularity of the metre and the clumsiness of rhyme (Verdonk, 2002, P.57-58).”

Thus it can be viewed that the emotional and intellectual rift between mother and son is expressed through the lexical repetition of words and its derivatives for example the sense of ‘adjust’ is repeated through its derivatives like ‘manage’ and ‘govern’ and the sense of ‘adequate’ is expressed through its derivatives like ‘inadequacy’ and ‘inadequate’.

4.4. Conclusion

Repetition is different from parallelism because true parallelism depends upon the repetition of structure or pattern rather than on similar words, phrases, clauses, sentences etc. Repetition expresses diverse kind of strong emotions like wonder, doubt, irritation etc. There is no upper limit regarding
what element be repeated, when be repeated and how many times be repeated. It depends upon poet’s perception of his own intuitive or emotive click. Every time the poet repeats certain semantic elements he introduces a new effect or reintroduces an effect with a new understanding. Though needless repetition is unworthy, the readers have to consider the repetition in poems with innovative eye. In fact, the function of repetition is very diverse; every time repetition occurs it brings a special effect.

Phonological repetition of the allophonic variety of the consonant /r/ in Shelley’s ‘Ode to the West Wind’ resembles to the actual blowing of the wind itself. Grammatical repetition of the definite article ‘the’ allows Judith Wright to avoid the taboo words in the description of unpleasant sexual act and marks the well-controlled feminine language that only a woman can use. Syntactical repetition draws on the definite plan in the mind of the poet, in David Diop’s ‘Africa’ the poet’s urge of solidarity of African people is exemplified in the repetition of NP. Repetition of certain words invite reader to evaluate the minutest change of meaning in the expressions as it is found in Pakistani Poet Kishwar Naheed’s poem ‘I am not that woman’ in respect of ‘cannot’ and ‘can not’.
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